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Start your review of Futurama and the philosophy I don't know, these pop culture books and philosophy existed, but there are already 78. I premiered with this futurama series, a series I'm an undisputed fan and I loved the experience. The book doesn't really say much about philosophers and classical treatises (it does so only occasionally) but rather wants us to think, in general, on aspects related to existence, ethics, God, time, death... and for that it takes as a starting point the scene is very collaborative I did not know that these books of pop culture and philosophy existed, but in mind there are already 78. I premiered with this futurama series, a series I'm an undisputed fan and I loved the experience. The book doesn't really say much about philosophers and classical treatises (it does so only occasionally) but rather wants us to think, in general, on aspects related to existence, ethics, God, time, death... and for that it takes as a starting point a very specific Futurama scene. This is not an essay written by one person, but each chapter is signed by different authors. This makes the themes covered in the book a little scattered, without specific order, and sometimes even repeated. I'd like to see a little more defined thematic blocks, but that's the only catch I'd put on it. If you are a fan of the series and from time to time you like to ask existential questions, you will find it very interesting. ... more definitely interesting to read. I'm not really into philosophy, but I'll read everything that revolves around Futurama (AKA is one of my favorite TV shows ever). I liked some articles better than others. I found Sexlexia and other sexual learning disabilities Jerry Piven and Becoming your own grandfather Dan Burkett to be particularly thought-provoking and properly raw (true Futurama-style). One of my favorite parts in this book is the poem in We Gathered to Remember Definitely Interesting To Read. I'm not really into philosophy, but I'll read everything that revolves around Futurama (AKA is one of my favorite TV shows ever). I liked some articles better than others. I found Sexlexia and other sexual learning disabilities Jerry Piven and Becoming your own grandfather Dan Burkett to be particularly thought-provoking and properly raw (true Futurama-style). One of my favorite parts in this book is a poem in We Gathered to Remember Courtland Lewis, written as an ode to futurama memory: The good news is everything, we are now at the end; Go, drink Slurm, and hang out with your friends. Let not have a headache with photos or bullets in the head; No alien, mutant, Toad make you afraid. Thousands of years later, no matter how far away; We'll meet again, with our heads all in the banks. Whenever you're down and life gives you sass, Futurama's treatment, Bite My Shiny, Metal, Ass!!!! ... no longer a bad book to introduce people to philosophy. Different authors bring different philosophical puzzles to the table, using different futarama episodes to illustrate different points. Nothing mind blows here for those who have studied or read any philosophy, but is still enjoyable if you are a fan if the show and would like a different perspective on it. An interesting exam complete with jokes through the lenses of several philosophers. I'm a big fan of Futurama, so I loved every minute to read this book. I had a few favorite moments, but chapter 21 Fry, windmills don't work that way! was the best. In this chapter, Fry's character was similar to the character of Don quixote in their ability to blur the boundaries of reality and fantasy. I cried at the end of reading this chapter. Yes, I just admitted it. A good introduction to different philosophical ideas and concepts; The heads are somewhat hit-or-miss in terms of how interesting they are; Authors tend to rely on the same episodes; It is a pity that it is not official as the pictures will be such a great fit Not all that nice, does a good job explaining the philosophy, but it reads like a tutorial. Too many repetitions. An interesting and fascinating introduction to some basic philosophical concepts. This can be a good book to make young people interested in philosophy. A really good book on philosophy that uses Futurama's fairy tales as a useful reference point. Most essays are very good, some could do with a little better explanation, but overall, it was a good experience. An excellent book for any Futurama fan looking to get deeper inside into the theme program. A great introduction to philosophical concepts, he weaves a concept with absurd, satirical humor, which Futurama is pretty seamless about. The website of Offline our website change the domain. Now our address: wish4book.NET published on October 25, 2012 By A call for futuration by Futurama and Philosophy Edited by Courtland D. Lewis and Sean. Young Annotations are being sought for a potential contribution to a collection of philosophical essays exploring the popular television series Futurama. This collection will be published by Open Court Publishing as a volume in its successful series of popular culture and philosophy (categories/cpc.htm) Potential authors can present abstracts on any topic of broad philosophical interest that relates to Futurama. Possible themes/titles include: DOOP, Neutral Area, Omicron Persel 8, and International Relations Bender, Calculon, and Greeting Card: Artificial Intelligence in 31st Century Humans, Robots, Mutants, and Diversity on Earth of the 31st Century Chips, Holophoners, Von Fon Rus and Ivo: Emotions and Love in Futurama Career Chips, Watch of Death, Smell-o-Sphere, and What If The Machine: (Strange?) Science in 31st Century Mutants, Sewer Shelter and Segregation in New York by Willie Wonka, Married with Children, Mash, Midnight Cowboy, and Emeril Lagasse: Popular Culture in The Futurama Bachelor Chow, Lightspeed Briefs, and Big Pink: Consumerism on 31st Century Lunar Death and Death a. Suicide Stands on Every Corner b. The importance of a happy death: Life on almost Death Star Themes on Popular Culture A. Like Religion: The Rise and Fall of Church Trek B. Hypnotoad: The most honest form of media c. Fan-boys, -Girls, and-Aliens in 31st Century Ethics Eating a. Bite Sized Babies, with special sauce, please! b. Knowing (and caring) about what's in your food: Slurm files s. Living on alcohol alone Existential cendaria a. Life as a head in Jar b. Loneliness of Soidberg c. The Importance of Being Cute: Perspectives from Amy, Nibbler, and Cat D. Petrified Dog is man's best friend c. Love knows no boundaries in time or space: Fry's problems and Lrrr d. Dignity of wearing foil: Madness against the sanity of the Earth and the environment a. Eco-feminism and environmental ethics in the 31st century: garbage balls, space anomalies, and the need for interplanetary golf b. Farsworth Ludistic virtue as a simple wooden bender Time Travel Paradoxes. Why do duplicates hate themselves b. Why are Globetrotters our greatest physicists c. I am my own grandfather d. Eternal freedom of repetition a. Freedom Day and why we don't like freedom b. Bender decided to be free? Are we free to be resolute? C. There is Little Lrrr in all of us who want to conquer d. How much has the legal system changed over 1000 years? e. Sexual Freedom in the 31st Century: Offer Infinity and Polygamy Potential Contributors are encouraged to write creative, hilarious, philosophical essays inspired or about all things Futurama. Essays should be written in an accessible, jargon-free style for general, unearable readers. Potential participants are also invited to explore other books in the Popular Culture and Philosophy series in developing their ideas (e.g. The Simpsons and Philosophy, South Park and Philosophy, SpongeBob SquarePants and Philosophy). Selected participants will receive 10 copies of the book as compensation. Author's Guidelines: - Summary (100-500 words) - Author/co-author's summary (s)/resume (s) - Deadline: November 9, 2012 (choice made before November 28, 2012) - Annotations and summary/resume should be submitted by email Please sample this CFA or pass it on to anyone writing or working in areas closely related to philosophy that may be interested in promoting. This work originally appears as Go Upgrade Yourself, in an edited volume of Futurama and philosophy. Originally it was called Modernization Hermes Conrad So, are you tired of your squishy body meat bag as well? Ready for the next level of sweet biomechanical updates? Well, you're in luck! The world of Futurama has the best in the back alley and the crazy scientist-based bio-increase surgeons are ready and waiting to hear from you! From a fresh set of gills to a new harpoon chest, and beyond, Yuri Shady Parts dealer and Professor Hubert J. Farnsworth is here to provide all your upgrade needs- you give lungs now; gills to be here for two weeks! As long as you do whatever you do, stay away from legitimate hospitals. The types of procedures you want to do ... Well, let's just say they're still frowned upon in the 31st century: And why not? As the sad story of Hermes Conrad illustrates exactly what is at stake if you decide to pursue your biomechanical dreams. The six-million-dollar Mon Our Tale begins with the seventh season of the episode Six Million Dollar Mon, in which Hermes Conrad, a Class 36 Bureaucrat (Extraordinary), concludes that he should be fired, as his bureaucratic performance reviews are a major leak on his beloved Planet Express Shipping Company. After being replaced by robo-bureaucrat Mark 7-G (Mark Seenga?), Hermes enjoys a delicious spicy goat curry and goes for an evening walk with his beautiful wife LaBarbara. During the walk Roberto, wielding a knife maniac, a long time our friend, resists and demands from a human pair of skin for his culinary pleasure! As Hermes cower after his wife in fear, suddenly the savior comes! URL, Robot Cop, drums Roberto in with his gorgeous chest harpoon! Watching the cops take Roberto to the electromagnetic chair and complain about his futility in a dangerous situation, Hermes decides: he will force Bender to take him to one of the many known to him shady, underground surgeons, so that he could become less inferior to modern equipment. Enter: Yuri, Professional Shady-Deal-Maker. Hermes first updated to get a chest harpoon as one URL has. With his new promotion, he proves his worth to the crew by getting a box off the top shelf that is too high for Mark 7-G. With this holiday he revels his position in the company, but as soon as everything returns to normal the professor drops his false teeth down dispose-all. It's not a big deal, is it? Just get Scruffy to pick him up. Unfortunately, Scruffy replies that the sink, no berler, nor a terlet, is actually get the professor's teeth. Professor, resigns to grab his hand tools when Bender steps up, saying: Hand tools? Why don't you just get to lengthen your arm like I do? After that he reaches across the room and pulls the professor's false teeth out of the drain, and immediately throws them back in. Just then, Mark 7-G pipes with Maybe I should get an extension arm, and Hermes narrows her eyes into hate. Re-enter: Yuri. A new lengthening arm acquired, the professor's teeth removed, and the old hand handed over to Soidberg, who requested all the discarded parts of Hermes, Hermes, again, a hero to his colleagues. Later, as he lies in bed reading with his wife, LaBarbara doubts his motives for his constant renewal. He assures her that he did receive updates. However, his promise is short-lived. After breaking down his glasses with his new super-strong mechanical arm, he rushes to get a new eye cylon. LaBarbara is now very worried, but Hermes is soothing her and they settle into some family relationships ... at this point she believes he was something else elevated, too. She yells at him: Some tings shouldn't be Cylon-ed! (which, in all honesty can be taken as the morality of an episode), and breaks contact. Below is a montage of Hermes facing trivial difficulties in their daily lives, and upgrading themselves to overcome them. Instead of learning and working on improving himself, he constantly replaces all his parts until he reaches full body renewal. He still has a human brain, but it doesn't matter: he's changed. He has nothing to do with his friends and family in the same way, and they all noticed, especially Soidberg. All the while, however, Dr. John Soidberg saved the trimmings from his friend's constant renewal, and used them to make a meat doll, which he calls Li'l Hermes. Oh, and that's the ventriquist. At any rate, having seen their act, Hermes, or Mecha-Hermes, as he now prefers, is filled with hatred; disgusted that his brain is still human, that is, until...! Re-enter... no, no, no, no, no, no, no, no, no, no, no, because even Shady-Deals Yuri has its limits. He says no one in his mind would do such a thing. Enter: A professor who is certainly more than happy, or perhaps manic joyful - to help. So, with the help of Bender (because everything associated with the robot in the Futurama universe has to include Bender, I think), they went to the robot graveyard to exhume the last buried robot they could find, and do with its brain-chip. In a hurry to make the case, they did not bother to check the name of whose grave it was they were to open. As you might have guessed, this is Beloved killer and maniac. During the operation LaBarbar makes an impassioned plea, and it forces the professor to stop and rethink his actions because Hermes may have a controversial survivor. Suddenly, to everyone's surprise, Soidberg came up and offered to carry out this final operation, which would seem to remove any trace of Hermes, whom he knew and loved! Agreeing with Meha-Hermes that the claws would be too clumsy for this delicate brain surgery, Soidberg dos Li'l Hermes, and uses the puppet's hands to make the case. While all this continues, Soidberg sings to everyone an explanation of why he will help his friend lose himself in this way, all to the slightly heavy tunes of Mash Monster. Finally, the human brain is removed, and soydberg's song comes to an end, the doctor reveals his final plan ... Putting her hermes' human brain in Li'l Hermes, Hermes is back! Of course, the whole operation was successful, as well as Roberto, but this is someone else's problem. We could spend the rest of our time discussing the self-agreement of Soidberg, but I'll leave it for you to experiment with. Instead, let's take a closer look at human bio-enhancement. To do this, we need to get back to the beginning. No, neither the beginning of the episode nor even the beginning of Futurama itself. No, we need to get back to the beginning of bio-improvement, and in particular the field of cybernetics in general. More Man Than Man is our motto in 1960, at the beginning of the space race, Manfred Klins and Nathan S. Kline wrote an article for the September issue of Aeronautics called Cyborgs and Space. In this article, they coined the term cyborg as a portmanto of the phrase Cybernetic organism, meaning a living being capable of adapting its body to the environment. Klins and Kline believed that if humans ever went far into space, they should become beings who could survive in a vacuum of space, as well as harsh, hostile planets. Now, for all its millennial fervor of the late 1990s, Futurama has a deep undercurrent of love for the dream and promise (and fashion) of space exploration, as was the case in the 1950s, 60s and 70s. All you have to do in order to see is remember Fry's miracle and joy while being on the actual moon and seeing the Apollo Lunar Lander. If so, why, in the 31st century Futurama, is there such a deep distrust of anything approaching altered human physical characteristics? Well, looking at it, we may find that it's kind of like that since we've dreamed of increasing people, we've had nightmares that any change will make us less human. Six Million Dollar Mon, episode seven of the seventh season, contains clear references to the story of science fiction, including one of the classic stories about human additions, and the creation of a new life: Mary Shelley's Frankenstein. On a trip to the robot cemetery in the night to spare parts, accidentally getting the brain of a killer, and especially that bit with a hatch in the professor's lab, the entire third act of this episode serves as a tribute to Shelley's book and its most memorable adaptations. By doing this, the Futurama crew exerts conceptual pressure on what many of us have long believed: that created life is somehow wrong, and that increasing people will make them somehow less self-reading. Something about biological is connected in our minds with the idea of self, that is, it is the warm squishy bits that make us who we are. Think about it: if you build a man out of a killer, of course they will be the killer. If you replace every biological part of a person, then of course they will not be their normal person themselves, anymore; they will become something completely different, by definition. If your body isn't yours anymore, then how could you be you anymore? This should be all the more true when what is used to replace bits is another substance and material than you once did. When this new you is metal, not flesh, it seems that what used to be you has disappeared, and something new must have appeared. It makes so much sense to us on a basic level that it seems silly to spell it out even that much, but what if we change our script a little bit and take another look? Ship Planet Express What if, instead of feeling worse URL, Hermes was injured and, during his treatment, was given a choice between a whole new set of biological kidnap (or a brand new body, as happened in the Big Bender plot score), or a chest harpoon update? Anyway, we're replacing what was lost with something new, right? So why do many of us see biological substitution as more real? Try this example: One day, with normal delivery, Planet Express Ship is damaged and repairs have to be done. In particular, the entire tail fin should be replaced with a new, better fin. Once it's done, is it still the Planet Express ship? What if next time, we have to replace the engines of dark matter with the best engines? Is this still the Planet Express ship? Now Lila's chair is broken, so we need to give her a new one. It also needs new bolts, so while we're at it, let's just replace all the bolts on the ship. Then the walls are dented, and the bunks are rusty, and the floors are buckled, and Scruffy's mop ... and so, over the years, as a result, that no part of the Planet Express ship is original, and we also need to get new, better paint because the old paint is cleaned away, plus it's things need painting. So, what do we think? Is it still the same Planet Express ship as it was in the first episode of Futurama? And if so, why do we think of a renovated and supplemented person as not to be yourself? it may all seem a little far-fetched, but remember the conventional wisdom that at the end of each seven-year cycle, all the cells in your body died and were replaced. This is not quite the case, since some cells die not easily, and some of them do not regenerate when they die, but as a useful contraction, it gives something to think about. Ultimately, because of the metabolism of the elements and their distribution through your body, it is ultimately more likely that you are being made of astronomically many more new atoms than you are made from the atoms with which you were born. And actually, it's just math. Are you the same size as you were when you were born? Where do you think the extra mass came from? So you are made of more and more new atomic things during your life; Are you still you? These questions refer to the so-called Family of Thesay Ship paradoxes, examples of which can be found almost everywhere. The final question that Hesa's ship poses is the question of identity, and in particular, what does the thing do itself? and at what point or by what means of change is the thing no longer itself? Some schools of thought believe that this is not what thing is done, but what it does that defines what it is. These philosophical groups are known as achystnicists and functionalists, and the latter believes that if the body or mind goes through the right kind of process, then it can be just like the original. That is, if I get a mechanical heart and what it does is keep the blood pumping through my body, then that is my heart. Maybe it's not the heart I was born with, but it's my heart. And that seems to make sense to us too. My new heart does the work my original cells set out to do, but it does this job better than they could, and last longer; it works better and I'm better because of that. But there seems to be something about what Better, which throws us away, something about the line between therapeutic technology and voluntary increase. When faced with the need for repairs, we are ready to admit that our new parts will be different from our old ones. In fact, we take it so easily that we don't even think of them as new parts. What Hermes does, however, is voluntary; he doesn't need a chest harpoon, but he wants one, and so he upgrades himself. And that's the essence of our dilemma: When we are acutely aware of the process of modernization, or repair, or increasing ourselves past the base line of man, we become uncomfortable, made to encounter the paradox of our to the idea of a permanent body that is in fact constantly changing. Take, for example, the issue of steroid injections. As a medical technology, there are times when we are more than happy to take the use of steroids, as it will save lives and allow people to live as normal human beings. Sufferers of asthma and some types of infection literally need steroids to live. In other cases, however, we find ourselves disgusted with the use of steroids, as this gives the user an unfair advantage. Baseball, football, the Olympics: all these arenas in which we look at the use of enhancement technologies and we draw a line and say: If you have reached the peak of physical perfection through the process, that is through hard work and sweat and training, then your achievement is valid. But if you missed the pitch, if you're doing yourself something more than a person, then you're cheated. This sense of being deceived can even be seen in the case of people who would otherwise be designated as handicapped. Aimee Mullins is a runner, model, and speaker who has talked about how to lose her legs, in fact, given her super credentials. Having the ability to change her height, speed or appearance to her liking, she claims to have a clear advantage over anyone who does not have this ability. To that end we can see that something about our nature is I actually contained in our physical form because we are literally not able to be some of the things until we can change who and what we are. And here in one person, what started out as a therapeutic replacement -- assisted medical technology -- has organically evolved into modernization, but we seem to agree with that. Why? Perhaps there is something inherent in the struggle to overcome the loss of a limb or the suffering of the disease that makes us feel as if the patient has paid his dues. Maybe if Hermes had stabbed Roberto, we wouldn't have regretted the harpoon. But this poses a serious problem, because now we can change ourselves by changing our bodies, where we have previously said that our bodies were not real to us. Now, we have to consider what it is that we change when we exchange out new and different parts of ourselves. This line of thinking coincides with schools of thought, such as physics, which says that when we make fundamental changes to our physical composition, then we have changed who we are. Is your mind just a giant brain? In short, the doctrine of mind and body dualism (MBD) does almost what it says on the packaging, in that adherents believe that the mind and body are two different types of things. How and why they interact (or whether they generally do) varies from interpretation to interpretation, but to what is known as the Rene Descartes Interaction model, it's the real me and the body is just there to do things. In this model, bodily events affect mental events, and vice versa, so what you think leads to what you do and what you do can change the way you think. It seems to make sense until we start to sort out questions about why we need two different types of things here. If the mind and body influence each other, how can the non-physical mind be the only real me? If this were the only real part of you, then nothing that happened to the physical shell would have mattered because the mind? These questions also more quickly force us to question the reality of the mind as our real self, leaving us trapped between the question of who we are and the question of why we did the way we did. What can we do? Enter: Physics Physics picture says that mind-states are the brains of states. There's none of this two kinds of nonsense stuff. It's all physical stuff and it all interacts because it's all physical. When the chemical pathways in your brain change, you change. When you think new thoughts, it's because something in your world and your environment has changed. All you are are the physical components of your body and the world around you. Pretty simple, isn't it? Well, it's not that simple. Because if that's the case, why should we feel that something emotional will be changed by upgrading ourselves? As long as we're pumping the same signals at the same receivers, and getting the same kinds of answers, all we love should still be loved by us. So why do physicists still believe that changing what we are will change who we are? Let's take a closer look at the implications of physics for our dear Mr. Conrad. According to this picture, with the change or loss of its biological components and systems, Hermes must begin to lose itself until, with the removal of his brain, it will no longer be itself at all. But why does that have to be true? According to our previous discussion of functionalist and glygotic forms of physics, if the new parts of Hermes do the same job, just like its old parts, with only a few new extras, then it should not be any different at all. In order to understand this, we must first know that I have not been completely honest with you, because some physicists believe that the integrity of the components and systems that make up the thing that makes up this thing. So if we change the physical components of what we're studying, we're going to change things. So perhaps this picture is correct, and futurama's universe is a purely physical-physical universe, after all. From this point of view, what makes us who we are is exactly what we are. Our bits and pieces, cages and pieces: they make us exactly those people we are, and so if they change, then of course we will if we depend on our biology ourselves, then we are definitely no longer ourselves when we remove this biology, regardless of whether the new technology does exactly the same work that biology is used to. And the argument seems to hold, even if it was a new, insecure set of human parts rather than robotic parts. In this particular physical and physical representation, it is not only the things, but also the origin of the individual parts that matter, and so the change in components changes us. As Hermes replaces part after part of his physical body, it becomes easier and easier for him to replace more parts, but he is still, in a sense, Hermes. He has the same motives, the same thoughts and the same memories, and so he is still Hermes, even if he has changed. Until he changes his brain, that is. And it makes sense because the brain is where memories, thoughts and motives all reside. But, then ... why aren't there more people with pacemakers cold and emotionless? Why don't people with organs donated by serial killers turn into serial killers, even though the movies will believe us? If this physics picture is correct, why do so many people still have themselves after a transplant? Perhaps it is not any of these views that holds the whole key; maybe it's mixing three. This picture seems to suggest that while bits and pieces of our physical bodies may change, and while this change may, in fact, change us, it is a combination of how quickly, and how many changes occur, what will culminate in any eventual massive change in ourselves. Roswell, which ends well In the end, the version of physics presented in the Futurama universe seems to be almost a mockery of the intuition we have about the nature of our own identity, and so, for the sake of Hermes Conrad, it seems that we must make an attempt to find some understanding. When we see Hermes's behavior, when he adds more and more new parts, we, as external observers, have a desire to say: He is not himself anymore, but Hermes, who has access to all his reasoning and thought processes, his changes simply for who he is. It was only when he showed himself from the sidelines through Soidberg to put his physical brain back into his biological body that he sees who and what he allowed himself to become, and how it can be scary for those who love him. Perhaps it is this continuation of memory paired with the capacity for empathy that makes us so susceptible to the double pitfalls of constant self and the horror of losing it. Ultimately, everything we've always been on the move, with every new idea, every new experience, every new pound, and every new scar we're getting bigger and bigger than we've ever been, but as we take our time and integrate that experience into ourselves, they're not so us, nor to those who love us. Only when we make a radical change to what we are that people around us can wonder who we have become. Oh, and one more thing: The Ship Mesa story has an option that I forgot to mention. In it, someone, perhaps a member of the original crew, comes together on another ship and picks up all the discarded, worn-out parts of Thees' ship, and uses them to build another, sort of decrepit ship. Stories don't say what will happen if and when Henus finds out about it, or whether he gives chase to a secret ship builder, but if he did, you can bet the latter side escapes with a shout-whoop-whoop-whoop-whoop-whoop, on the mouth of tendrils. FOOTNOTES: It's not fair to have 12 pairs of legs. Mullins, Aimee. TED Talk 2009 2009

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